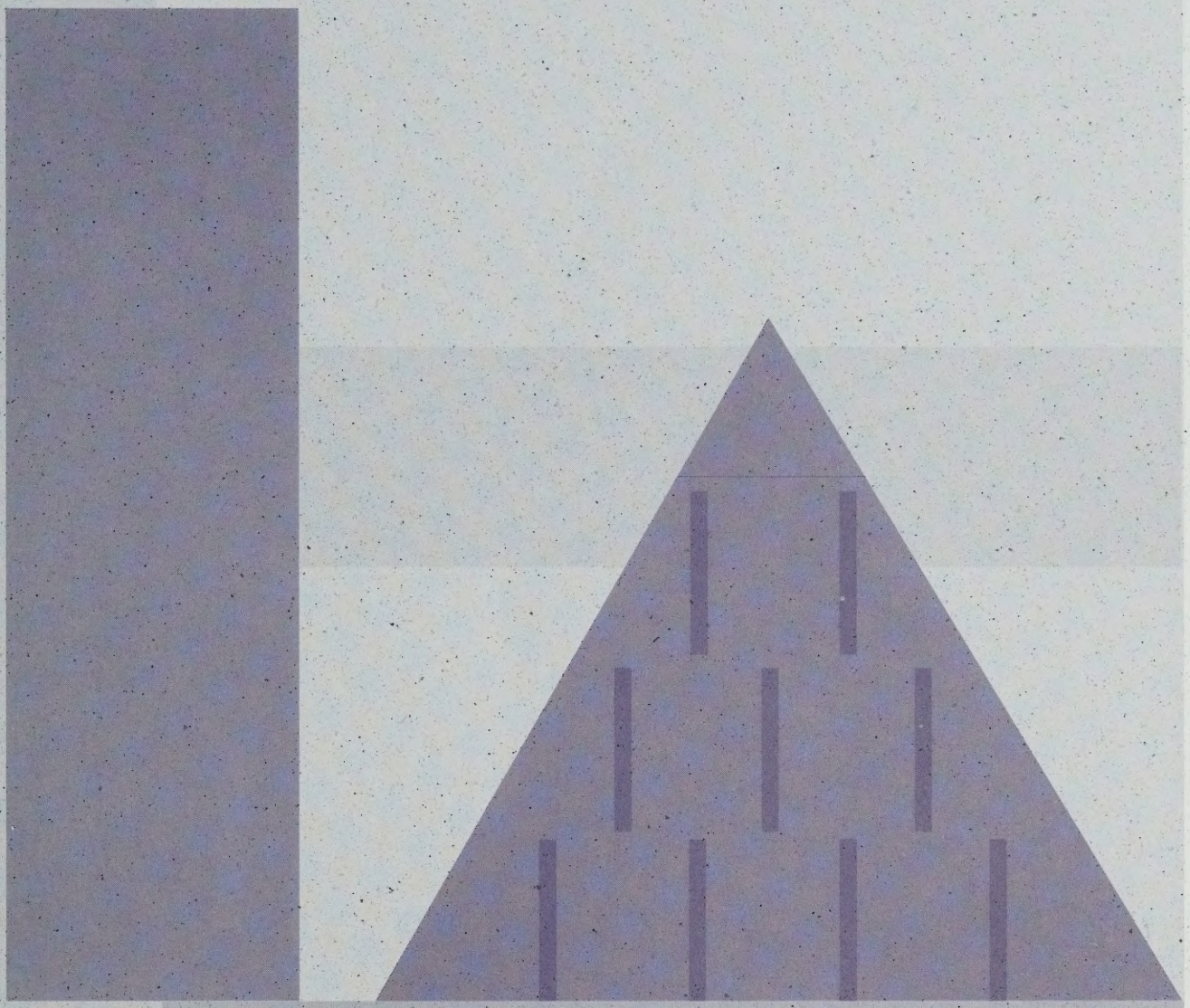
Art Gallery of Ontario Musée des beaux-arts de l'Ontario



Annual Report

1991 / 1992

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1991/92

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President's Report

Michael A. Hasley

The year 1991/92 will go down on record as one of the most challenging periods in the history of the Art Gallery of Ontario.

The Gallery's Stage III expansion and renovation project progressed at an impressive rate. The fact that the AGO remained open and accessible to the public during the construction period is a considerable achievement in itself.

The 1991 calendar has been dotted with highlights as new and renovated gallery spaces have opened to the public. Close to 10,000 visitors viewed the "New AGO" in progress during Sneak Peek, the open house held last September. Some spectacular new spaces, including the new George Weston Hall and the Joey and Toby Tanenbaum Sculpture Atrium, were unveiled at this time. The way in which these new spaces have been integrated into everyday Gallery life demonstrates the success of the Stage III architecture. Architectural highlights of the existing building are also being restored to their past beauty through the renovation of the Old Masters galleries. Visitors can now enjoy galleries that have been fully refurbished and installed to evoke the ambience of the era.

Nineteen-ninety-one marked the 25th anniversary of the Art Gallery of Ontario's official partnership with the Government of Ontario. Since 1966 part of the Gallery's mandate has been to share its collections and resources with communities across the province. In June the AGO and the Ontario Association of Art Galleries celebrated this silver anniversary by launching Artreach 25, an 18-month, Ontario-wide outreach program that featured artists' workshops, symposia and educational activities, as well as eight special exhibitions highlighting each of the AGO's collecting areas. The Gallery's goodwill ambassador, Director Emeritus Bill Withrow, travelled across the province taking part in the celebration and focusing public attention on a 25-year partnership that enriches and benefits both the AGO and communities throughout Ontario.

Bringing art and people together is the top priority for everyone at the AGO, including our corps of over 1,000 volunteers who, last September, celebrated 45 years of dedicated service to the Gallery. Today, the contribution of our volunteers is felt in virtually every Gallery activity. Their activities include fundraising for special projects and new acquisitions, managing The Grange, running retail areas, and operating many programs for the public. Their contribution to the institution is invaluable.

The support of AGO members was proven once again last July when the Gallery issued an urgent call for funds to bolster the Annual Giving Fund campaign. A private foundation generously offered a challenge grant, promising to match all gifts from members - dollar for dollar - up to $75,000. The response from members was admirable, and with the help of Challenge '91 the Annual Giving Fund surpassed its target.

The success of the Annual Giving Fund benefitted the Gallery's exhibition and education programs, as well as its art purchase funds. The private sector was also generous this year with donations of works of art. In total, 549 works were accessioned in 1991/92, which made the permanent collection even more remarkable and enjoyable to visit.

Researching the AGO's collection is already more accessible than ever before. The Edward P. Taylor Research Library and Archives relocated to new quarters in the new Jean and Floyd Chalmers Wing in February. For the first time in the Gallery's history, the library's extensive holdings are together in a setting specially designed for research and the efficient operation of a modern library. The library is already winning accolades for its architectural design and its pleasant working conditions.

This past year brought some prominent dignitaries to the AGO. His Royal Highness the Prince of Wales toured the Gallery's new spaces and participated in a discussion with the local architectural community during the royal visit to Canada in October. During the same month, the Gallery welcomed His Excellency Árpád Göncz, president of the Republic of Hungary, who opened the exhibition *Free Worlds: Metaphors and Realities in Contemporary Hungarian Art*.

Throughout the year, the AGO continued with major initiatives to make visual arts an integral part of daily life in Ontario. The

ongoing reinstallation of the galleries for Stage III has provided the Gallery with the ideal opportunity to research and develop information techniques that will make the works of art more understandable and relevant to everyday life. For student visitors, the AGO has responded to the new direction of the Ontario Ministry of Education by revamping its school and teacher programs in order to create opportunities for teachers to implement the new interdisciplinary curriculum.

Geographical barriers were overcome further last fall when the AGO led a "long-distance tour" in English and French for 27 schools in northern Ontario through the Contact North/Contact Nord education access network. This interactive program allowed students to view images of works of art on their computer terminals and take part in a dialogue with AGO educators and the other participants at all locations. The success of this program has prompted us to explore further the use of computer network systems to interact with communities throughout the province.

Unfortunately, the many accomplishments of the past year were overshadowed by the inability to stabilize the AGO's annual base funding from the Ontario Government. The AGO and the Ontario Ministry of Culture and Communications had been working together over the past three years to progressively shift one-time "stabilization" grants into the AGO's core funding.

Since 1989, the AGO had identified that by 1992/93, $6 million would have to be incorporated into its base funding in order to provide the necessary long-term funding to operate the new AGO and maintain its current level of service to the province. At the end of the 1990/91 fiscal year, the Ministry provided the Gallery with a $4 million stabilization grant, with the commitment to work in partnership with the AGO to adjust the base grant on a long-term basis in 1991/92. The AGO approved a 1991/92 operating budget with $4.5 million in expenditures exceeding known revenues, based on the Ministry's acknowledgement that its base funding was not sufficient for its operating needs and with the commitment to work on a long-term adjustment to base within the year.

The Gallery launched an advocacy campaign last October, encouraging the public to express its support for the AGO's efforts to stabilize the level of its provincial operating funds. It is gratifying to know that over 13,000 "Save the AGO" cards and letters were delivered to Queen's Park, many of them coming from communities throughout the province such as Sudbury, St. Thomas, Haileybury, Thunder Bay and Sault Ste. Marie. In addition to reinforcing support for the Gallery, the campaign also raised public awareness of its many programs and services offered throughout Ontario and across Canada.

However, despite the Gallery's efforts and the support of the general public, the economic climate was such that the Ministry was unable to provide either an increase to the AGO's base or a one-time stabilization grant in 1991/92. This left the AGO with a $4.5 million shortfall at the end of this fiscal year, ending the Gallery's 91-year history of a deficit-free operation.

The Art Gallery of Ontario is one of the most efficiently run art museums in North America and has had a long reputation for sound management and fiscal responsibility. Our 91-year history of deficit-free operation is a result of careful financial planning and foresight. Since the Ministry was unable to provide us with either long-term or one-time assistance in 1991/92, the AGO was able to meet only its payroll and non-discretionary costs by securing a $4.5 million bank loan. We must now address this pressure along with the reduced provincial support for 1992/93.

The prospect remains grim for 1992/93, with the provincial base operating grant being increased by only $1 million and an additional $1 million available in project funding. This funding translates into a 30 percent decrease in operating dollars in 1992/93; the institution is currently in the process of restructuring its operation in order to meet its existing level of operating funds, to service its $4.5 million bank loan and to address the costs of layoffs.

The Board of Trustees is finalizing a plan of operations that will allow the Gallery to operate within the lower funding limits. This plan will reflect, on a reduced scale and in a dramatically different manner, our provincial mandate. The plan will also enable the AGO to reinstall its permanent collection in the expanded facility in preparation for the opening of the new AGO in January 1993. However, we will have to absorb drastic cuts to our staff, a resource that has built our reputation as a vigorous and leading institution in Canada and around the world. This is the most difficult decision that the board has had to deal with in a very long time. However, salaries and benefits represent over 70 percent of operating costs, and these costs must be reduced.

In the coming year we will be putting in place new sources of revenues and creating new partnerships to augment our existing resources. This will enable us to develop and deliver programs that will make full use of the AGO's new facilities.

I would like to take this opportunity to acknowledge a beneficial partnership that was forged in 1990/91 and continued to grow stronger in the past year. The AGO's financial crisis drew together the members of our board, volunteers, unions and management into a united front to convince the provincial government of the need to increase base funding support for the AGO. I have no doubt that the Gallery's ability to speak with one strong voice and to mutually provide unwavering support for its many representatives was a key factor in the government's decision to provide any increased funding in this economic climate.

In summary, the past year has been a combination of preparing for operation in the expanded facility while dealing responsibly with decreased operating funds. Our overall objective remains to open the new AGO in January 1993 as a dynamic and accessible institution for all Ontarians.

As my first year as president draws to an end, I would like to thank the volunteers, trustees and staff of the Art Gallery of Ontario for their unwavering commitment and enthusiasm. Their energy and dedication will be key to the future of this institution.

Rapport du président

Michael A. Hasley

L'année 1991-1992 passera à l'histoire du Musée des beaux-arts de l'Ontario comme une des périodes les plus stimulantes qu'il a connues. La phase III du projet d'agrandissement et de réfection a progressé à un rythme impressionnant, ce qui est d'autant plus remarquable que le Musée est resté ouvert au public pendant les travaux.

Riche en événements, le programme de l'année a donné lieu à l'inauguration de salles nouvelles ou entièrement rénovées. En septembre dernier, le « nouveau Musée » ouvrait ses portes à près de 10 000 visiteurs venus constater l'avancement des travaux lors de l'événement « Sneak Peek ». On dévoila à cette occasion le hall George Weston et l'atrium Joey et Toby Tanenbaum, deux aires exceptionnelles dont s'est doté le Musée en vertu du volet architectural de son projet d'agrandissement - une grande réussite compte tenu de leur intégration harmonieuse aux lieux déjà existants. De plus, les trésors architecturaux du Musée retrouveront bientôt leur beauté d'origine tandis qu'on termine la réfection des salles consacrées aux maîtres anciens, d'ores et déjà remises à neuf et aménagées dans le climat de l'époque.

L'année 1991 a par ailleurs marqué le 25e anniversaire de l'association entre le Musée des beaux-arts de l'Ontario et le gouvernement de la province. C'est en 1966 que le Musée ajoutait à sa mission un volet prévoyant le partage de ses collections et ressources avec les collectivités de la province. En juin dernier, le Musée et l'Association des galeries publiques de l'Ontario ont célébré ces noces d'argent en inaugurant « Artreach 25 », un programme d'une durée de 18 mois à l'échelle provinciale comportant des ateliers d'artistes, des séminaires et des activités éducatives, de même que huit expositions spéciales mettant en lumière les diverses collections du Musée. Le directeur honoraire du Musée, M. Bill Withrow, s'est fait l'ambassadeur de l'événement en parcourant l'Ontario pour souligner les bienfaits d'une association qui a profité tant au Musée qu'aux collectivités de la province.

L'art à la portée de tous : c'est pour chacun au Musée une priorité. Partagée il va sans dire par ses quelque 1 000 bénévoles qui, en septembre dernier, ont célébré 45 années de dévouement à la cause du Musée. Leur inestimable contribution est aujourd'hui ressentie dans presque toutes les sphères d'activité du Musée, de la collecte de fonds pour les projets spéciaux à l'acquisition d'oeuvres, en passant par l'application des programmes destinés au public ainsi que la gestion du manoir historique *The Grange* et des boutiques.

Quant aux membres du Musée, leur appui s'est une fois de plus révélé indispensable lorsque, en juillet dernier, on émit un pressant appel en vue de relancer la Campagne annuelle de financement. Une fondation privée a généreusement offert de verser, jusqu'à concurrence de 75 000 $, une somme égale aux dons des membres. Ceux-ci ont admirablement relevé le défi, de sorte que la campagne a pu dépasser son objectif.

Les sommes amassées ont servi à consolider les programmes d'exposition et d'activités éducatives, de même que le fonds d'acquisition. Le secteur privé s'est aussi illustré en 1991-1992 par de généreux dons d'oeuvres d'art : un total de 549 nouvelles oeuvres sont venues enrichir la collection permanente du Musée, au grand profit des visiteurs.

La collection du Musée a aussi été rendue plus accessible que jamais aux chercheurs. Ainsi la bibliothèque et les archives Edward P. Taylor ont déménagé en février dernier dans les nouveaux locaux de l'aile Jean et Floyd Chalmers. Et pour la première fois dans l'histoire du Musée, le fonds de la bibliothèque a été réuni dans un seul lieu spécialement conçu pour la recherche et doté des modes de consultation les plus modernes. Déjà, on ne tarit pas d'éloges sur la conception architecturale de la bibliothèque qui favorise un climat de travail des plus paisibles.

Le Musée aura accueilli cette année quelques visiteurs de marque. Son Altesse Royale le prince de Galles a fait la tournée de ses nouvelles salles et rencontré des représentants du milieu architectural pendant son séjour au pays en octobre. Ce même mois, M. Árpád Göncz, président de la République de Hongrie, a inauguré l'exposition *Champs libres : métaphores et réalités dans l'art hongrois contemporain.*

Le Musée a tout mis en oeuvre, l'année durant, pour faire des arts visuels un aspect

de la vie quotidienne en Ontario. À cet égard, le réaménagement des salles prévu à la phase III a fourni l'occasion idéale pour étudier les meilleurs moyens de communiquer au plus grand nombre une information artistique vivante. En ce qui concerne les étudiants, le Musée a refondu le programme qui leur est destiné conformément à la nouvelle orientation du ministère de l'Éducation, de manière à faciliter pour les professeurs la mise en oeuvre des nouveaux programmes interdisciplinaires.

Toujours en automne, le Musée a même franchi certaines frontières géographiques en rejoignant, par le biais de la chaîne éducative « Contact North/Contact Nord » qui diffuse en français et anglais, 27 écoles du nord de l'Ontario. En vertu d'un programme interactif, les étudiants ont pu voir apparaître des oeuvres d'art sur l'écran de leurs ordinateurs et engager un dialogue avec les éducateurs du Musée et les participants des autres écoles. L'expérience s'est révélée si concluante que le Musée songe à la poursuivre plus avant afin de desservir d'autres collectivités de la province.

Malheureusement, les nombreuses réalisations du Musée ne peuvent faire oublier ses difficultés à obtenir du gouvernement ontarien un financement stable. De concert avec le ministère de la Culture et des Communications, le Musée travaille depuis trois ans à faire verser graduellement au programme global des subventions qu'il reçoit l'aide à la « stabilisation » qui lui était accordée par le passé.

Dès 1989, le Musée avait calculé qu'une somme supplémentaire de 6 millions de dollars serait nécessaire pour exploiter en 1992-1993 ses nouveaux locaux et maintenir ses services. Au terme de l'exercice financier 1990-1991, le ministère alloua une aide à la stabilisation de 4 millions de dollars et prenait l'engagement de collaborer, pour l'année suivante, à la recherche d'une solution à long terme au problème du financement. Fort de cette promesse, le Musée adopta en 1991-1992 un budget en dépassement de 4,5 millions de dollars, convaincu qu'une solution serait trouvée au cours de l'année.

En octobre dernier, le Musée lançait auprès de la population une campagne d'appui à ses efforts pour stabiliser ses subventions de fonctionnement. Les résultats furent très encourageants. En effet, 13 000 lettres et cartes postales portant la mention « Sauvons le Musée » ont été envoyées à Queen's Park de partout à travers la province, de Sudbury à Saint-Thomas en passant par Haileybury, Thunder Bay et Sault-Sainte-Marie. Le succès de la campagne fut d'autant plus grand qu'elle a permis de faire connaître les nombreux programmes et services qu'offre le Musée en Ontario et à travers le pays.

Toutefois, en dépit de ces efforts et de l'appui populaire, le Musée n'a obtenu en 1991-1992 ni la hausse de ses subventions globales, ni même l'aide à la stabilisation qu'il recevait par le passé. Pour expliquer sa décision, le ministère invoqua le contexte économique. Ainsi, pour la première fois en 91 ans d'histoire sans déficit budgétaire, le Musée s'est retrouvé avec un manque à gagner de 4,5 millions de dollars.

Le Musée des beaux-arts de l'Ontario, l'un des établissements du genre les mieux tenus en Amérique du Nord, est réputé de longue date pour pratiquer une gestion rigoureuse et une méticuleuse planification financière. Ces plus de 90 années d'activité sans pertes en témoignent d'ailleurs éloquemment. Mais en l'absence de l'aide financière à long terme ou ponctuelle promise par le ministère, le Musée a dû contracter un prêt bancaire de 4,5 millions de dollars pour couvrir les salaires et les frais fixes occasionnés par son fonctionnement. En plus d'essuyer les conséquences de la réduction des subventions prévues pour 1992-1993, il doit donc remplir cette nouvelle obligation.

Avec une augmentation de seulement 1 million de dollars de sa subvention d'exploitation, et malgré le million supplémentaire versé au financement des projets, l'année à venir s'annonce des plus difficiles. Le Musée doit en réalité composer avec une baisse de 30 p. cent de ses dépenses d'exploitation pour 1992-1993. Il est par conséquent forcé de revoir son programme d'activités en fonction de ce manque à gagner, du remboursement de son emprunt bancaire et des frais entraînés par les mises à pied.

Le Conseil d'administration du Musée met actuellement la dernière main à un plan qui lui permettra de faire face à la situation. Tout sera mis en oeuvre pour respecter le mandat conféré au Musée par le gouvernement ontarien, quoique à une échelle sensiblement réduite. Ce plan, qui doit notamment prévoir pour janvier 1993 le réaménagement de la collection permanente dans les nouveaux locaux du Musée, comportera de sévères compressions de personnel. C'est là la décision la plus difficile qui échoit au Conseil étant donné l'immense contribution de ce personnel à la réputation du Musée, au Canada comme dans le monde. Les sommes allouées en salaires et en avantages sociaux, qui totalisent plus de 70 p. cent des frais d'exploitation du Musée, devraient cependant être revues à la baisse.

Au cours de l'année à venir, nous créerons des sources de revenu et rechercherons de nouveaux partenaires en vue d'accroître nos ressources actuelles et d'élaborer des programmes où seront pleinement mises à profit les nouvelles installations du Musée.

Je voudrais à ce propos souligner une fructueuse association amorcée en 1990-1991 et qui n'a cessé de se consolider depuis. La crise financière du Musée a en effet renforcé les liens entre les membres de son Conseil d'administration, ses bénévoles, l'administration et les syndicats qui, tous, se sont unis pour réclamer du gouvernement provincial une hausse des subventions. Je suis convaincu que cette solidarité, de même que l'appui indéfectible manifesté aux représentants du Musée, ont joué un rôle déterminant dans la décision du gouvernement d'augmenter son aide financière, malgré le contexte économique.

En résumé, nous avons dû cette année préparer l'inauguration des locaux agrandis du Musée tout en faisant face à une réduction de nos subventions de fonctionnement. Notre premier objectif reste d'inaugurer à temps, en janvier 1993, les installations d'un nouveau Musée vivant et accessible à tous les Ontariens.

Ma première année à titre de président arrivant à échéance, je voudrais enfin remercier les bénévoles, les membres du Conseil d'administration et les employés du Musée de leur appui et de l'enthousiasme dont ils ont fait preuve. Leur dynamisme et leur dévouement sont garants de l'avenir du Musée des beaux-arts de l'Ontario.

List of Acquisitions 1991/92

Gifts of Works of Art

Description	*Donor*
Canadian Historical	
Andrews, Sybil (b.1898)	
Storm, 1935; colour linocut on Japanese laid paper, 38.5 x 26.5 cm	The Artist
Buller, Cecil (1888-1973)	
Burlesque Show, 1945; wood engraving on wove Japan paper, 20.3 x 15.6 cm	Dr. Sean B. Murphy
Cantique des Cantiques, 1929; unbound,loose folio on paper, 33.5 x 29.3 cm	
Contemplation, 1929; wood engraving on wove Japan paper, 15.2 x 11.5 cm	
Doves' Eyes, 1929; wood engraving on wove Japan paper, 15.3 x 11.5 cm	
Embrace, 1929; wood engraving on wove Japan paper, 14.1 x 11.4 cm	
French Canadian Oven, 1919; linocut on laid Japan paper, 22.2 x 30.2 cm	
Garden, 1929; wood engraving on wove Japan paper, 15.2 x 11.5 cm	
Horses, 1929; wood engraving on Japan paper, 15.4 x 11.5 cm	
Kneeling, 1929; wood engraving on wove Japan paper, 15.2 x 11.5 cm	
Ladies of Burlesque, 1932; lithograph on chine colle, 45.0 x 34.7 cm	
Man, 1929; wood engraving on wove Japan paper, 15.0 x 11.4 cm	
Man and Woman, 1929; wood engraving on wove Japan paper, 15.2 x 11.5 cm	
Self Portrait, 1949; wood engraving on wove Japan paper, 25.5 x 20.6 cm	
Shadow of War, 1948; wood engraving on wove Japan paper, 17.8 x 13.7 cm	
Shop Window; wood engraving on paper, 14.5 x 11.7 cm	
Skyscrapers, 1929; wood engraving on wove Japan paper, 15.3 x 11.5 cm	
Spring, 1929; wood engraving on wove Japan paper, 15.2 x 11.5 cm	
Summer, c.1926; wood engraving on paper, 15.0 x 17.6 cm	
Summer Afternoon, 1915; linocut on wove paper, 15.0 x 16.5 cm	
Sunday Afternoon, Central Park, 1932; wood engraving on wove paper, 11.7 x 15.3 cm	
Suzanna and the Elders, c.1920; linocut on wove Japan paper, 23.0 x 16.2 cm	
The Fan, c.1917; linocut on wove paper, 16.4 x 15.2 cm	

Description	Donor
The Swimmers, c.1922; wood engraving on wove paper, 10.2 x 14.4 cm	
Woman, 1929; wood engraving on wove Japan paper, 15.2 x 11.5 cm	
Colville, Alexander (b.1920) *Circus Woman,* 1959-60; oil and synthetic resin on masonite, 66.0 x 76.0 cm (sight)	Dr. Helen J. Dow
Comfort, Charles Fraser (b.1900) *Portrait in August,* 1934; oil on plywood, 50.7 x 60.5 cm (unframed)	The Artist
Eaton, Wyatt (1849-1896) *Girl with Chicken,* 1887; oil on canvas, 50.8 x 40.5 cm (unframed)	Anonymous gift from the collection of Sir William Van Horne
Forster, J.W.L. (1850-1938) *Martha Bell Neelands,* 1879; oil on canvas, 66.1 x 55.2 cm (unframed)	Given in memory of James Wycliffe and Minnie Bell by their grandson
Harris, Lawren S. (1885-1970) *Spruce and Snow, Northern Ontario,* 1916; oil on jute canvas, 102.3 x 115.3 cm (approx.)	Roy G. Cole
Jackson, A.Y. (1882-1974) *Baffin, South of Pond,* 1927; graphite on cream coloured machine-made wove paper, 14.2 x 22.9 cm	Vivian Campbell
Houses, Baie St. Paul, c.1925; graphite on cream coloured machine-made wove paper, 12.6 x 20.4 cm (irregular)	
La Malbaie; c.1925; graphite on cream coloured machine-made wove paper, 14.2 x 22.9 cm	
Old Barn, St. Tite des Caps, April, c.1935; graphite on cream coloured machine-made wove paper, 22.8 x 30.4 cm	
Studies of Horses and Barrel Wagon, c.1925; graphite on cream coloured machine-made wove paper, 14.1 x 22.8 cm	
Studies of Horses, Sleighs, and Figures, c.1925; graphite on cream coloured, machine-made wove paper, 14.2 x 22.8 cm	
MacLeod, Pegi Nicol (1904-1949) *Granny Griffin,* c.1930; oil on plywood, 50.7 x 50.6 cm	George and Clara Mede
Munn, Kathleen (1887-1974) *Reclining Nude on a Bed,* c.1930; monoprint: black printer's ink on hand-made laid paper, 29.2 x 46.1 cm (sheet), 25.5 x 32.5 (imp.)	Kathleen M. Richards
Newcombe, William John Bertram (1907-1969) *Untitled (town scene with barn and apartment buildings),* c.1950; oil on canvas board, 44.3 x 54.7 cm	Anonymous
Thomson, Tom (1877-1917) *Untitled Landscape,* c.1916; oil on board, 21.2 x 26.4 cm	Roy G. Cole
Trowern, E.M. (c.1894-1920) *Sketchbook,* 1913-14; 18.4 x 11.0 cm	Keith McKenna
Van Horne, W.C. (1843-1915) *Autumn Fields,* 1901; oil on canvas board, 29.0 x 45.5 cm	Anonymous gift from the collection of Sir William Van Horne
The Sand Pit, 1889; oil on millboard, 30.3 x 40.6 cm	
Varley, F.H. (1881-1969) Sketch for *Someday the People will Return,* 1918; gouache and charcoal on wove paper, 24.2 x 24.2 cm (approx.)	Roy G. Cole
Whale, Robert Reginald (1805-1887) *Florence Eakins,* c.1852; oil on canvas lined to linen, 75.1 x 63.6 cm (unframed)	Mrs. Alice MacLean
John A. Eakins, c.1852; oil on canvas adhered to plywood, 83.7 x 67.3 cm (approx.)	
Maria Eakins, nee Wrong, c.1852; oil on canvas, 91.2 x 72.4 cm (unframed)	

Description	Donor
Unknown (19th century)	
Portrait of Elizabeth Stewart Heath, c.1835; oil on canvas, 89.9 x 71.2 cm (unframed)	Mrs. Richard Baker
Canadian Contemporary	
Baxter, Iain (b.1936)	
Still Life: Two Plastic Bottles, 1965; vacuum-formed "Butyrate" plastic, 80.6 x 96.3 x 1.6 cm	David P. Silcox and Linda Intaschi
Burnett, Brian (b.1952)	
Nuclear Waste, 1984; acrylic on canvas, 168.0 x 175.0 cm (unframed); 171.2 x 178.6 (framed)	Artscan through the Konopny family
Bush, Jack (1909-1977)	
Toward the End of March, 1969; acrylic on canvas, 171.6 x 85.8 cm	Christopher E. Horne
Two Colour Three, 1971; acrylic on canvas, 163.0 x 226.4 cm (approx.)	Joseph and Sandra Rotman
Colville, Alexander (b.1920)	
Study for Woman and Terrier, 1963; pencil and pen and red ink on paper, 39.1 x 36.5 cm (sheet)	Dr. Helen J. Dow
Swimmer, 1962; egg tempera on masonite panel, 53.0 x 70.8 cm (sight)	
Gaucher, Yves (b.1934)	
Fente, 1986; 2-colour screenprint on wove paper, 56.7 x 76.1 cm (unframed, approx.)	Christopher E. Horne
Gibson, Tom (b.1930)	
Man, Peterborough, 1970; gelatin silver print on paper, 18.9 x 28.5 cm (image)	Av Isaacs
Toronto 1969, 1969; gelatin silver print on paper, 16.4 x 24.7 cm	
Giii, Ron (b.1944)	
Set for Atomic Man 84, 1984; pastel on paper, 49.9 x 65.0 cm	Robert MacIntyre
Sexualis, 1983; pastel on paper, 28.0 x 21.5 cm	
The Outer and the Inner Universe; pastel on paper, 50.0 x 65.0 cm	
Untitled (Atomic Space Series); coloured crayon and pastel on paper, 43.0 x 55.7 cm	
Untitled (Atomic Space Series); coloured crayon and graphite on paper, 43.0 x 55.8 cm	
Untitled (Atomic Space Series); coloured crayon and graphite on paper, 40.0 x 29.9 cm	
Untitled (Atomic Space Series); coloured crayon and graphite on paper, 40.0 x 30.0 cm	
Untitled (Atomic Theatre); pastel on paper, 43.0 x 55.7 cm	
Untitled (Dictator's Opera); pastel on paper, 75.0 x 55.5 cm	
Untitled (Dictator's Opera); pastel on paper, 45.8 x 61.5 cm	
Untitled (Dictator's Opera); pastel on paper, 75.0 x 55.8 cm	
Phillips, John F. (b.1946)	
Winter, 1972; gelatin silver print on paper, 25.3 x 33.8 cm	Av Isaacs
Rabinowitch, Royden (b.1943)	
Untitled (The Yellow Solids), 1983; coloured pen on paper, 21.6 x 27.9 cm	Robert MacIntyre
Smith, Gordon Appelbe (b.1919)	
Painting No.1, 1966; oil or acrylic on canvas, 139.0 x 164.2 cm (unframed)	W.H. Graham
Tonnancour, Jacques de (b.1917)	
Le rouge sous le gris, 1970; collage, polymer and enamel on board, 152.4 x 152.4 cm	Moira and Mort Lesser

Description	Donor
Zuck, Tim (b.1947)	Harry and Ann Malcolmson
Landscape with Crossed Arrows, 1981; oil on canvas, 45.8 x 45.9 cm	
Untitled #86, 1978; oil, graphite on canvas, 50.8 x 50.7 cm	
Untitled #99, 1979; oil on canvas, 60.5 x 60.7 cm	
Twentieth Century	
Armitage, Kenneth (British, b.1916)	Mrs. Clementine Carsen
Standing Woman, 1955; bronze, H. 71.1 cm	
Baumeister, Willi (German, 1889-1955)	Mrs. Lilo and Dr. Walter Roschlau
Maler mit Punkten, 1932-33; oil and sand on canvas, 81.0 x 65.2 cm (unframed); 83.5 x 67.5 (framed)	
Friesz, Orthon (French, 1879-1949)	Vivian and David Campbell
Fenêtre Ouverte sur le Port Toulon, 1929; oil on canvas, 55.3 x 46.3 cm (unframed)	
Lipchitz, Jacques (Lithuanian/American, 1891-1973)	Mira Godard
Buste de Femme, 1910; graphite on wove paper, 35.7 x 26.4 cm (max.)	
Moore, Henry (British, 1898-1986)	In loving memory of Harry and Beatrice Davidson from Susan Davidson and family
Helmet Head No. 2, 1950; bronze, 33.8 x 23.7 cm (without wooden base)	
European Painting and Sculpture	
Giordano, Luca (Italian, 1634-1705)	The family of Max Tanenbaum in his memory
The Toilet of Bathsheba, 1663-64; oil on canvas, 196.0 x 247.0 cm	
International Contemporary	
Albers, Josef (American, 1888-1976)	Helga Vonwicht
Homage to the Square, 1965; screenprint in four(?) colours on wove paper, 48.5 x 76.6 cm (sheet); 28.0 x 28.0 (imp.)	
Cucchi, Enzo (Italian, b.1950)	Anonymous
Uomo della Marche, 1980; charcoal on paper on canvas, 276.0 x 489.0 cm	

Description	Donor
Dine, Jim (American, b.1935)	Evelyn Aimis, in memory of Myer and Mary Cherney
Jesse with Shell XVII, 1982; charcoal, watercolour and pastel with scraped highlights on wove paper, 109.5 x 77.5 cm (approx.)	
Förg, Gunther (German, b.1952)	The Roald Nasgaard Fan Club in Honour of his 50th Birthday
Untitled, 1990; woodcut on Somerset Satin paper, 132.1 x 254.0 cm	
Untitled, 1990; woodcut on Somerset Satin paper, 132.1 x 254.0 cm	
Frankenthaler, Helen (American, b.1928)	Dr. M.R. Nadel
Dialogue, 1960; gouache on paper, 48.3 x 66.0 cm	
Untitled, 1982; gouache on paper, 50.8 x 114.3 cm	
Fulton, Hamish (British, b.1946)	Jeanne Parkin
Coast to Coast Walks, 1988; lithograph on smooth wove paper, 75.2 x 55.6 cm (sight)	
East, South, West, North, 1988; photographic lithography with text on smooth wove paper, 20.4 x 58.4 cm (sight)	
Hockney, David (British, b.1937)	Helga Vonwicht
The Princess Searching, 1965; etching and aquatint on wove paper, 44.6 x 40.3 cm	
Katz, Alex (American, b.1927)	Peter Hill, in memory of Marnie Kimelman
Tree, 1990; woodcut on laid paper, 45.7 x 45.7 cm	
Longobardi, Nino	Evelyn Aimis, in memory of Mary and Myer Cherney
Untitled (Reclining Woman in a Boat), 1987; acrylic, charcoal and chalk on wove paper mounted to canvas, 199.4 x 274.4 cm	
Olitski, Jules (American, b.1922)	Dr. M.R. Nadel
First Heaven, 1981; acrylic on canvas, 213.7 x 153.0 cm	
Yav - 5, 1972; water based acrylic on canvas, 215.9 x 144.8 cm	Artscan through the Konopny Family

Description	Donor
Penck, A.R. (German, b.1939) *The Black Ape: Ho Ho, I want to eat concept art,* c.1964; pencil on paper, 73.7 x 50.8 cm	Lonti P. Ebers
Weiner, Lawrence (American, b.1942) *5 Figures of Structure,* 1987; pen and ink and water-colour on smooth wove paper, 29.6 x 19.8 cm	Jeanne Parkin
Installation Plan, David Bellman Gallery, Toronto, 1981; fibre-tipped pen and graphite on smooth wove paper, 58.1 x 47.6 cm	
Untitled; pen on paper, 50.8 x 76.2 cm (approx.)	Robert MacIntyre

Prints and Drawings

Description	Donor
Annau, Ernest (Canadian, b.1931) *Saturday Night,* 1959; colour linocut on wove paper, 38.0 x 54.0 cm (sheet), 28.8 x 44.5 (imp.)	Pat Annau
Baldus, Edouard-Denis (French, 1813-1890) *Eglise de St. Pierre (a Gand-Abside),* c.1850; heli-ogravure on paper, 44.5 x 32.6 cm (image)	Mr. & Mrs. Bernard Rasch
Notre Dame de Poitiers (Facade), c.1850; heliogravure on paper, 35.5 x 33.0 cm (image)	
Palais de Justice de Paris (Salle des Pas perdus), c.1850; heliogravure on paper, 39.9 x 31.7 cm (image)	
Bouquet, Auguste (French, 1810-1846) *A quelle sauce la voulez-vous?,* 1833; lithograph on wove paper, 23.0 x 30.0 cm	Anonymous
Brangwyn, Frank William (British, 1867-1956) Study for *The Spinners,* 1905-1906; graphite, black, red and white chalks on brown wove paper, 49.8 x 88.6 cm (max.)	Kelvin McAvoy Arido
Cole, Timothy (American, 1852-1931) *Untitled (Landscape);* wood engraving on Japanese paper, 22.2 x 29.0 cm	Anonymous gift from the collection of Sir William Van Horne
Untitled (Portrait), 1911; wood engraving on Japanese paper, 29.8 x 22.7 cm	
La Maternité, 1909; wood engraving on Japanese paper, 24.6 x 29.9 cm	
Lady with a Rose, 1910; wood engraving on Japanese paper, 29.2 x 22.0 cm	
Curtis, Edward S. (American, 1868-1952) *Agoyo-Tsan (Star White) - Santa Clara,* 1905; pho-togravure on Japon tissue, 18.6 x 14.0 cm (image)	Dr. Joshua Josephson
Laguna Watchtower, 1925; photogravure, 39.2 x 29.5 cm (image)	
The Lower Columbia, 1910; photogravure, 27.3 x 40.0 cm (image)	
Woista-Cheyenne Woman, 1927; photogravure on paper, 38.7 x 29.0 cm (image)	
Yakotlus-Quatsino (Profile), 1914; photogravure on paper, 38.8 x 28.1 cm (image)	
Degas, Edgar (French, 1834-1917) *Portrait de Femme,* 1881-85; graphite and coloured chalks on cream-coloured laid paper, 30.8 x 23.7 cm	Vivian and David Campbell
Goudt, Hendrik (after Adam Elsheimer, Dutch, 1578-1610) (Dutch, 1585-1648) *The Mocking of Ceres (Ceres Seeking Her Daughter),* 1610; engraving in black printers' ink on laid paper, 25.1 x 27.6 cm (sheet), 31.8 x 24.5 (imp.)	The estate of Esther Gelber

Description	Donor
Grandville, J.-J. (French, 1803-1847)	James A. Bergquist
Analyse de la Pensée, 1832; lithograph on wove paper, 34.1 x 50.1 cm (max.)	
Comme Quoi, 1833; lithograph on wove paper, 35.6 x 54.7 cm	
Enfans, Croyez moi, ne jouez pas avec ces armes là, 1834; lithograph on wove paper, 33.8 x 51.4 cm	
Grande Vendange du Budjet, 1832; lithograph on wove paper, 36.6 x 55.0 cm	
Grenier D'Abondance, 1833; lithograph on wove paper, 34.2 x 51.1 cm	
Sur mon honneur et sur ma conscience, devant dieu et devant les hommes! La réponse du Jury est OUI, l'accusée est coupable, 1832; lithograph on wove paper, 33.9 x 49.5 cm	
Visite Domiciliare; lithograph on wove paper, 33.9 x 46.6 cm	
Guys, Constantin (French, 1805-1892)	Dr. and Mrs. A.D. Taliano
Coach with Two Horses; brush drawing in brown and black wash on machine-made wove paper, 18.6 x 14.4 cm	
Hilton, Roger (British, 1911-1975)	Mr. Leonard Wertheimer in memory of Ruth Jacobs Wertheimer
Composition in Blue, 1951; gouache, water colour (?), and coloured chalk with traces of graphite on paperboard, 24.1 x 33.3 cm	
Untitled, 1952; gouache with graphite (?) on wove paper, 23.5 x 31.4 cm	
Hudson, Eleanor Erlund (British, b.1912)	Helen Downie
Le Petit Tombeau, 1948; pen and ink and watercolour on smooth wove sketchbook paper, 30.1 x 22.6 cm	
Seated Woman, c.1939; etching on cream wove paper, 22.9 x 18.0 cm	
Three Women; etching on cream wove paper, 28.1 x 23.1 cm	
Woman in Bed, 1952; etching on laid paper, 49.9 x 28.2 cm (max.)	
Kollwitz, Kathe (German, 1867-1945)	Gift from the collection of Rose and Louis Melzack
Die Witwe, c.1922; lithograph on wove paper, 45.6 x 36.1 cm (max.)	
Millet, Jean-François (French, 1814-1875)	Dr. and Mrs. A.D. Taliano
Back View of a Draped Standing Female Nude (recto); *Study of Two Figures* (verso), 1845-48; black chalk on brown laid paper, 24.4 x 9.4 cm	
Munch, Edvard (Norwegian, 1863-1944)	Vivian and David Campbell
Vampire, 1895; colour woodblock and lithograph on thin wove paper on thin Japanese paper, 49.8 x 65.8 cm (max.)	
Zum Wald, 1915; lithograph on soft wove paper, 43.5 x 47.0 cm (max.)	
Redon, Odilon Bertrand (French, 1840-1916)	Carol Sprachman
Le Vitrail Madonna; pen, brush, brown and black inks on wove paper, 32.0 x 24.4 cm (sheet)	
Romney, George (British, 1734-1802)	Dr. and Mrs. A.D. Taliano
Figure Studies (recto and verso), c.1770; red chalk, brown ink, graphite on laid paper, 15.4 x 20.3 cm	
Travies, Charles Joseph (French, 1804-1859)	James A. Bergquist
Le Docteur Gervais prétendait avoir vu cela..., 1834; lithograph on wove paper, 34.4 x 50.4 cm	
Les Faux Monnoyeurs, 1833; lithograph on wove paper, 36.3 x 55.0 cm	

Description	*Donor*
Valtat, Louis (French, 1869-1952) *Le fils de l'artiste,* c.1912; black chalk on cream-coloured laid paper, 43.6 x 55.1 cm	Vivian and David Campbell
Washburn, Cadwallader (American, 1866-1965) *A Japanese Gentleman;* etching on thin Japanese paper, 29.8 x 21.5 (max.)	Anonymous gift from the collection of Sir William Van Horne
Whistler, James McNeill (American, 1834-1903) *La marchande de Moutarde,* 1886; etching on laid paper, 20.0 x 13.0 cm	A member of the master Print and Drawing Society
Zayas, Georges de (Mexican, 20th century) *Albert Gleizes,* 1919; lithograph on smooth tan wove paper, 45.3 x 30.9 cm (sheet)	Mr. Ernest De Journo
Archipenko, 1919; lithograph on smooth tan wove paper, 45.3 x 30.9 cm (sheet)	
Brancusi, 1919; lithograph on smooth tan wove paper, 45.3 x 30.9 cm (sheet)	
Erik Satie, 1919; lithograph on smooth tan wove paper, 45.3 x 30.9 cm (sheet)	
Francis Picabia, 1919; lithograph on smooth tan wove paper, 45.3 x 30.9 cm (sheet)	
Georges Ribemont-Dessaignes, 1919; lithograph on smooth tan wove paper, 45.3 x 30.9 cm (sheet)	
Henri Matisse, 1919; lithograph on smooth tan wove paper, 45.3 x 30.9 cm (sheet)	
Jean Metzinger, 1919; lithograph on smooth tan wove paper, 45.3 x 30.9 cm (sheet)	
Marcel Duchamp, 1919; lithograph on smooth tan wove paper, 45.3 x 30.9 cm (sheet)	
Marie Laurencin, 1919; lithograph on smooth tan wove paper, 45.3 x 30.9 cm (sheet)	
Pablo Picasso, 1919; lithograph on smooth tan wove paper, 45.3 x 30.9 cm (sheet)	

Inuit Art

Description	*Donor*
Talirunili, Joe (attrib. to) (1893-1976) *Female Head,* c.1965; dark grey stone, beads, string, yarn, 21.1 x 15.3 x 13.7 cm	Gift from Floyd S. Chalmers, CC, OC, on the occasion of the opening of Stage III
Male Head, c.1965; dark grey stone, yarn, 24.8 x 18.1 x 16.0 cm	
170 prints by such important artists as Davidialuk Amittu, Luke Anguhadluq, Kenojuak Ashevak, Kiawak Ashoona, Pitseolak Ashoona, Kiakshuk, Kananginak Pootoogook, Pudlo Pudlat and Joe Talirunili, as well as a major wall hanging by Jessie Oonark	Michael Braudo Collection
20 sculptures that include works by Augustin Anaittuq, Mathew Aqigaaq, Barnabus Arnasungaaq, Peter Sevoga and Lucy Tasseor Tutsweetok	Richard I. Sutton

Works of Art Purchased with Special Funds

Description	Donor
Canadian Historical	
Hamel, Theophile (1817-1870) *Madame Isaac Dorion, née Adélaide Huot dite St-Laurent;* oil on canvas, 96.0 x 75.5 cm	Volunteer Committee Fund
Canadian Contemporary	
Grauerholz, Angela (b.1952) *Les Invalides,* 1989; cibachrome on cibachrome photographic paper, 121.9 x 162.6 cm	Peggy Lownsbrough Fund
Window, 1988; cibachrome on cibachrome photographic paper, 121.9 x 162.6 cm	
James, Geoffrey (b.1942) *Boboli, the Belvedere,* 1989; gelatin silver print on paper, 32.0 x 100.0 cm	Peggy Lownsbrough Fund
Off Via Cassia, 1989; gelatin silver print on paper, 41.0 x 127.0 cm	
The Aqueduct Claudio, 1989; gelatin silver print on paper, 32.0 x 100.0 cm	
Steinman, Barbara (b.1950) *ICON,* 1990; framed colour cibachrome photograph, light box with transparency, painted metal and wood pedestals, frosted glass with clear ovals, two monitors, two VCRs, amplifier, two speakers	Junior Volunteer Committee Fund
Twentieth Century	
Hepworth, Barbara (British, 1903-1975) *Drawing for Sculpture,* 1941; graphite and gouache on pasteboard, 28.1 x 38.1cm (sheet)	Purchased with assistance from the Walter and Duncan Gordon Charitable Foundation
Matta, Roberto Sebastian Antonio Echaurren (Chilean, b.1912) *Morphologie Psychologique,* 1939; oil on canvas, 45.8 x 71.0 cm (unframed)	Purchased with donations from AGO Members, and with assistance from the Volunteer Committee Fund

Description	Donor
International Contemporary	
Blocher, Sylvie (French, b.1953) *Vue sur jardin,* 1987; carpet, felt, rusted steel, twisted bulbs with frosted glass, stereoscopes, gold paint, speaker, stereoscopic pictures from the lestrade catalogue, tape, 600.0 x 500.0 x 150.0 cm	Junior Volunteer Committee Fund
Wool, Christopher (American, b.1955) *Untitled,* 1990; 11 prints in box on paper, 35.6 x 28.6 cm	Purchased with funds from the Walter P. Scott Charitable Foundation
Prints and Drawings	
Allingham, Helen (British, 1848-1926) *The Dairy Door, Farringford, Lord Tennyson's Home;* watercolour, gum arabic and scraping out on wove watercolour paper, 27.8 x 21.7 (max.)	Purchased as an anonymous gift
Brockhurst, Gerald Leslie (British, 1890-1978) *Adolescence,* 1932; etching and stipple on wove paper, 45.7 x 33.7 cm (max.)	Gift of Arthur Gelber, 1991
Francheschini, Baldassare (Italian, 1611-1689) *Head of the Virgin;* red chalk, with traces of white chalk heightening on laid paper, 26.8 x 39.9 cm	Gift of the Betty Ann Elliott Fund
Gavarni, Paul (French, 1804-1866) *Lithographic stone for M'me Abraham,* 1852; lithographic stone, 32.0 x 24.0 cm	Trier-Fodor Foundation
Gillray, James (British, 1757-1815) *A Cognoscenti,* 1801; hand-coloured etching on paper, 36.0 x 25.5 cm	Trier-Fodor Foundation
French Liberty/English Slavery, 1792; hand-coloured etching on paper, 25.0 x 35.0 cm	
Phaeton Alarm'd, 1808; hand-coloured etching on wove paper, 34.4 x 37.6 cm	

Description	Donor
Temperance enjoying a Frugal Meal, 1792; hand-coloured soft-ground etching and stipple on cream wove paper, 56.7 x 42.2 cm (max.)	
The Fall of Icarus, 1807; hand-coloured etching on paper, 35.5 x 24.5 cm	
The Gout, 1799; hand-coloured soft-ground etching on wove paper, 26.6 x 36.2 cm	
The Orangerie, 1796; hand-coloured etching on paper, 25.5 x 36.0 cm	
Grandville, J.-J. (French, 1803-1847)	Trier-Fodor Foundation
Contredanse Monarchique; lithograph on wove paper, 34.1 x 50.8 cm	
Descente dans les Ateliers de la Liberte de la Presse, 1833; lithograph on wove paper, 33.8 x 51.0 cm	
Elevation de la poire, 1833; lithograph on wove paper, 36.9 x 54.9 cm	
Grand banquet monarchique et antinational. Toasts portes par les potentats, monarques et princes absolus de l'Europe, a l'aneantissement de toutes les libertes populaires, 1833; lithograph, 36.3 x 51.0 cm	
Grande Revue Passee Par La Caricature Le 30 Octobre 1832, 1832; lithograph on wove paper, 46.3 x 63.5 cm	
L'echenillement et les semailles, 1833; lithograph on wove paper, 50.5 x 36.3 cm	
La Fenaison; lithograph on wove paper, 36.5 x 52.3 cm	
Le Peuple Livre aux impots suceurs dans la Grande Fosse Du Budjet, 1833; etching on wove paper, 36.3 x 54.2 cm	
Zin Zin! baoun baoun baoun!! zin! baoun! zin! baoun! zin zin zin!... Entrrrrrrrrrrez, messieurrrrs et dames! Venez, venez, venez, venez voirrrr ici dedans les grrrands sauteurrrs politiques qui font l'admiration de tous les souverrains de l'Europe c'est l'instant, c'est la minute, ca va finirrr!, 1833; lithograph on wove paper, 36.2 x 53.8 cm.	
1834. Soirée républicaine donnée dans les salons de la liberté de la presse, 1833; lithograph on wove paper, 34.2 x 51.6 cm	
Potter, Beatrix (British, 1866-1946)	Trier-Fodor Foundation
Study of the head of a bat, full face, 1888; watercolour, with traces of charcoal underdrawing on wove paper, 11.4 x 9.0 cm	
Ruskin, John, O.W.S. (British, 1819-1890)	Purchased as an anonymous gift
Study of a feather, flanked by two studies of a gentian, 1875; graphite and watercolour heightened and corrections in white on wove paper, 16.2 x 24.2 cm (overall)	
Inuit Art	
Oonark, Jessie (1906-1985)	Junior Volunteer Committee Fund
Untitled Wall Hanging, 1971; stroud, embroidery floss, thread, 148.5 x 329.2 cm	

Works of Art Purchased with the Proceeds of the Annual Giving Fund and the Art Gallery of Ontario Foundation

Canadian Historical

Ahrens, Carl Henry (1863-1936)
The Teepee, after 1926; etching on paper, 17.6 x 13.8 cm (imp.)

Carmichael, Franklin H. (1890-1954)
North Shore, Lake Superior, 1927; oil on canvas, 102.8 x 122.5 cm

Forster, J.W.L. (1850-1938)
Corrected by Bougereau, 1882; black chalk on laid paper, 63.6 x 49.2 cm
Drawing Corrected by Mr. Bougereau, 1880; black chalk on laid paper, 62.7 x 47.8 cm
First Drawing Selected, Concours, 1880; black chalk on laid paper, 61.3 x 47.3 cm
Fragment, Upper body, 1881; black chalk on laid paper, 26.3 x 48.1 cm
Male Portrait Study, 1897; black chalk on laid paper, 61.2 x 47.5 cm
Seated Male, 1882; black and brown chalks on laid paper, 62.8 x 47.9 cm (max.)
Seated Male, Julian Academy, c.1881; black chalk on laid paper, 63.2 x 48.1 cm
Standing Boy, 1881; black chalk on laid paper, 62.5 x 47.6 cm
Standing Male, Arms Cruciform, c.1882; black chalk on laid paper, 63.0 x 48.3 cm (max.)
Striding Male (recto), 1881; black chalk on laid paper, 62.8 x 48.4 cm
Turbanned Standing Male, 1881; black chalk and stump on laid paper, 61.3 x 47.2 cm

Greene, Thomas Garland (1875-1955)
Businessman and Typewriter, c.1903; graphite on wove paper, 11.7 x 20.2 cm
Carpenter and Helper, c.1903; graphite on wove paper, 11.7 x 20.2 cm
Clerk and Carter, c.1903; graphite on wove paper, 11.7 x 20.2 cm
Colliers in the Mines, c.1903; graphite on wove paper, 11.7 x 20.2 cm
Drawing for cover of *Canada, Ocean to Ocean;* graphite on paper, 17.6 x 23.4 cm
Faces, c.1903; graphite on wove paper, 11.7 x 20.2 cm
Factory Hands, c.1903; graphite on wove paper, 11.7 x 20.2 cm
Interior of a Factory, c.1903; graphite on wove paper, 11.7 x 20.2 cm
Man and Girl Behind Counter, c.1903; graphite on wove paper, 11.7 x 20.2 cm
Master and School Boy, c.1903; graphite on wove paper, 11.7 x 20.2 cm
Mother with Children, c.1903; graphite on wove paper, 11.7 x 20.2 cm
Railway Porter, c.1903; graphite on wove paper, 11.7 x 20.2 cm
Soldier and Sailor, c.1903; graphite on wove paper, 11.7 x 20.2 cm
Woman at Washtub, c.1903; graphite on wove paper, 11.7 x 20.2 cm
Woman Cook, c.1903; graphite on wove paper, 11.7 x 20.2 cm

Grier, Edmund Wyly (1862-1957)
Portrait of the Artist's Children, the twins John and Sylvia, c.1909; oil on canvas, 91.5 x 76.8 cm

Hewton, Otto (American, died c.1925)
Standing Female, "Head Small", c.1881; black and brown chalks on laid paper, 61.8 x 47.7 cm (irregular)

Munn, Kathleen (1887-1974)
Nudes by a Mountain Lake, c.1930; black printer's ink on machine-made wove paper, 40.7 x 30.5 cm (sheet), 31.0 x 24.1 (imp.)
Seated Nude, c.1930; lithograph; black printer's ink on Strathmore wove paper, 33.6 x 32.0 cm (sheet)
Two Nude Women Reclining Under Trees, c.1930; oil on canvas, 55.7 x 61.0 cm (unframed)

Roberts, Goodridge (1904-1974)
Montreal, 1936-46; black chalk on machine-made wove paper, 55.9 x 75.6 cm

Surrey, Philip Henry (b.1910)
The Doorway, 1944; ink and bodycolour on cream-coloured wove paper, 25.3 x 24.5 cm (max.)

Canadian Contemporary

Beam, Carl (b.1943)
The Columbus Suite, 1990; 12 etchings, each 83.8 x 109.2 cm

Geleynse, Wyn (b.1947)
Telling Lies, 1988; 16mm projectors, 16mm film loop, acrylic sheet, plywood, steel, fabric, plated metal, enamel, electrical timer, black and white photographs (1.8 square metres)

General Idea (formed 1968)
Cornucopia, 1982; video, 10 mins.

Graham, Rodney (b.1948)
"Verwandlungsmusik" (Transformation Music) Highlights from "Parsifal" 1882-38, 969, 364, 735 A.D., 1991; 2 compact discs
La Veranda; 2 volume book work on paper *Parsifal* (1882-38, 969, 364, 735), 1991; book score

Schwarz, Judith (b.1944)
Untitled, 1991; steel, mahogany, 558.8 x 276.9 x 7.6 cm

Snow, Michael (b.1929)
Four to Five, 1962; black and white photographs, 68.0 x 83.3 cm

Steele, Lisa (b.1947)
A Very Personal Story, 1974; videotape, 17 mins.
The Ballad of Dan Peoples; videotape, 8 mins.
The Gloria Tapes, 1979-80; videotape, 53 mins.

Twentieth Century

Brandt, Bill (British, 1904-1983)
People Sheltering in The Tube: Elephant and Castle Underground Station, 1939-40; gelatin silver print on paper, 40.0 x 30.0 cm

Gutmann, John (American, b.1905)
Fernand Léger with Irene and "Composition with Parrots", 1940; gelatin silver print on paper, 27.9 x 35.6 cm (approx.)

Hepworth, Barbara (British, 1903-1975)
Drawing for Sculpture, 1941; graphite and gouache on pasteboard, 28.1 x 38.1 (sheet)

Matta, Roberto Sebastian Antonio Echaurren (Chilean, b.1912)
Morphologie Psychologique, 1939; oil on canvas, 45.8 x 71.0 cm (unframed)

International Contemporary

Beuys, Joseph (German, 1921-1986),
Blackboard, 1976; chalk on slate, 1.2 x 2.4 m

Boltanski, Christian (French, b.1944)
Theatre Curtain: To die Laughing, 1974; acrylic, retouched photo and collage on canvas, 179.0 x 239.0 cm

Kawara, On (Japanese, b.1933)
I am still alive, 1970; 4 telegrams on paper

Prints and Drawings

Bell, Vanessa (British, 1879-1961)
Design for small screen, front and back, c.1920; watercolour and gouache, with chalk, charcoal and graphite, and with paper collage elements, including printed wallpaper(?) on wove paper, six panels, each 55.2 x 25.1 cm (approx.)

Gavarni, Paul (French, 1804-1866)
Mantmartre, 1832; watercolour on wove paper, 20.1 x 13.5 cm

Goudt, Hendrik (after Adam Elsheimer, Dutch, 1578-1610) (Dutch, 1585-1648)
Beheading of St. John; engraving in black printers' ink on laid paper, 6.6 x 5.3 cm (sheet)
Flight into Egypt, 1613; engraving and etching in black printers' ink on laid paper, 36.8 x 41.6 cm (sheet), 36.2 x 41.0 (imp.)
Jupiter and Mercury in the House of Philemon and Baucis, 1612; engraving in black printers' ink on laid paper, 23.0 x 24.5 cm (sheet), 22.1 x 23.5 (imp.)
Landscape at Dawn, 1613; engraving in black printers' ink on laid paper, 15.4 x 17.6 cm (sheet)
Large Tobias and the Angel, 1613; engraving and etching in black printers' ink on laid paper, 25.8 x 26.7 cm (imp.)
Tobias and the Angel: Small plate, 1608; engraving and etching in black printer's ink on laid paper, 14.0 x 19.4 cm (sheet), 13.4 x 18.7 (imp.)

Grant, Duncan (British, 1885-1978)
Design for chancel arch, Berwick Church, 1941-42; gouache and graphite on wove paper, 76.7 x 56.4 cm

Haydon, Benjamin Robert (British, 1786-1846)
Head of a Young Man; black chalk heightened with white on paper, 37.8 x 30.4 cm

Hollar, Wenzel (Czechoslovakian, 1607-1677)
A group of muffs and articles of dress, 1647; etching on laid paper, 10.9 x 20.4 cm
Tobias and The Angel; etching in black printer's ink on laid paper, 13.3 x 18.1 cm (sheet)

Spencer, Stanley (British, 1891-1959)
Head of a Girl, 1925; graphite on wove paper, 35.2 x 25.1

Verkolje, Jan I (1650-1693) (after Jacob Ochtervelt, c.1635-1708/10)
The maid emptying the pot out the window, 1635-1708; mezzotint on laid paper, 31.5 x 25.0 cm

Inuit Art

Mitchell, Michael (b.1943)
Joachim (Joe) Kavik, Rankin Inlet, Feb. 1986, 1986; gelatin silver print on paper, 27.9 x 35.6 cm (sheet)
John Kavik, Rankin Inlet, Feb. 1986, 1986; gelatin silver print on paper, 27.9 x 35.6 cm (sheet)
John Kavik, Rankin Inlet, Feb. 1986 (front), 1986; gelatin silver print on paper, 27.9 x 35.6 cm (sheet)
John Kavik, Rankin Inlet, Feb. 1986 (with carving), 1986; gelatin-silver print on photographic paper, 35.3 x 27.9 cm (sheet)
Philip Hakaluk's Family (wife & children), Rankin Inlet, Feb. 1986, 1986; gelatin silver print on paper, 27.9 x 35.6 cm (sheet)
Philip Hakuluk, Rankin Inlet, Feb. 1986 (with harpoon), 1986; gelatin-silver print on photographic paper, 27.8 x 35.5 cm (sheet)
Philip Hakuluk, Rankin Inlet, Feb. 1986 (with cigarette), 1986; gelatin silver print on paper, 27.9 x 35.6 cm (sheet)
Philip Hakuluk, Rankin Inlet, Feb. 1986, 1986; gelatin silver print on paper, 27.9 x 35.6 cm (sheet)
Thomas Ugjuk, Rankin Inlet, Feb. 1986 (in his home), 1986; gelatin-silver print on photographic paper, 27.8 x 35.5 cm (sheet)
Thomas Ugjuk, Rankin Inlet, Feb. 1986 (with family), 1986; gelatin silver print on paper, 27.9 x 35.6 cm (sheet)
Thomas Ugjuk, Rankin Inlet, Feb. 1986, 1986; gelatin silver print on photographic paper, 27.9 x 35.3 cm (sheet)

Exhibitions 1991/92

Free Worlds: Metaphors and Realities in Contemporary Hungarian Art
Sponsored by The Andrew Sarlos Foundation and the Reichmann Family. The exhibition received support from the Hungarian Ministry of Culture and Education, the Hungarian Ministry of External Affairs and The Canada Council
18 October 1991 – 5 January 1992

Confrontations of Form
21 January – 1 March 1992

The Artist's Mecca: Canadian Art and Mexico (Artreach 25)
7 March – 12 April 1992

Film Program

Moving Pictures: Films by Photographers
Organized by the American Federation of Arts, with support from the National Endowment for the Arts and Eastman Kodak Company
19 April – 7 May 1991

Recent Chinese Cinema
Co-organized with InterCineArt
13–23 June 1991

Eros + Massacre: Sex and Death in Japanese Cinema
Supported by the Japan-Canada Fund of The Canada Council and the Japan Foundation
11 July – 9 August 1991

Image Forum: Japanese Avant-Garde Film in the Eighties
Co-presented with Cinematheque Ontario with the cooperation of the Japan Foundation
8–12 October 1991

35 Years of Hungarian Cinema
Supported by The Canada Council, the Hungarian Ministry of Culture and Education, Hungarofilm and Alliance Film
20 October – 22 November 1991

Dziga Vertov: Four Neglected Films
Co-presented with the Innis Film Society, with the assistance of Anthology Film Archives (New York)
28–30 November 1991

Day Without Art: A Tribute to Curt McDowell
Co-presented with the Innis Film Society
1 December 1991

Projections
Documentary on Kryzstof Wodiczko
Co-presented with the National Film Board of Canada
7 February 1992

In Person: Jordan, Schneemann & Elder
Co-presented with the Innis Film Society and New Music Concerts
6–20 February 1992

Jack Smith's Flaming Creatures
Co-presented with the Innis Film Society and Pleasure Dome
20 March 1992

Uncle Moses
Co-presented with the Innis Film Society
21 March 1992

Rockumentary
10 March – 11 April 1992

List of Programs Circulated by Extension Services

April 1, 1991 – March 31, 1992

Travelling Exhibitions

The Artists' Mecca: Canadian Art and Mexico (Artreach 25)
Whitby Arts Inc., The Station Gallery

Avant-Garde Film Classics of the 1920s (Artreach 25)
London Regional Art and Historical Museums

Barbara Hepworth: The Art Gallery of Ontario Collection (Artreach 25)
Art Gallery of Algoma, Sault Ste. Marie
Thunder Bay Art Gallery
Thames Art Gallery, Chatham Cultural Centre
Rodman Hall Arts Centre, St. Catharines

Charles Comfort: Lake Superior Village
Art Gallery of Windsor

Confrontations of Form
The Art Gallery of Peterborough
Laurentian University Museum and Art Centre, Sudbury

4 Hours and 38 Minutes: Videotapes by Lisa Steele and Kim Tomczak: A Fraser Elliott Foundation Canadian Contemporary Exhibition
Winnipeg Art Gallery
Thunder Bay Art Gallery

Free Worlds: Metaphors and Realities in Contemporary Hungarian Art
Art Gallery of Windsor

German Woodcut in the 20th Century
Kitchener/Waterloo Art Gallery
Art Gallery of Windsor

Impressionism and Its Context
Thunder Bay Art Gallery
Laurentian University Museum and Art Centre, Sudbury

Jacques Lipchitz: A Life in Sculpture
The Jewish Museum, New York

Lucius R. O'Brien: Visions of Victorian Canada
Vancouver Art Gallery
Musée du Québec, Québec City

The Pear and Its Pips: Auguste Bouquet and "La Caricature" (Artreach 25)
Glendon Gallery, Toronto

"A Real Amateur": The Elizabeth E. Dales Collection of Nineteenth-Century French Prints
Macdonald Stewart Art Centre, Guelph

Robert Fones: A Selected Survey
Macdonald Stewart Art Centre, Guelph
The Art Gallery of Peterborough
Art Gallery of Algoma, Sault Ste. Marie
Thunder Bay Art Gallery

Ron Martin 1971-1981: A Fraser Elliott Foundation Canadian Contemporary Exhibition
Musée d'art contemporain de Montréal

Spirit in the Landscape
Sir Wilfred Grenfell College Art Gallery, Corner Brook

Towards a Lyrical Abstraction: The Art of L.A.C. Panton
The Gallery/Stratford

Contact Exhibitions

Charles Macnamara and M.O. Hammond: Pictorial Expressions in Landscape and Portrait
Aurora Public Library

Flights of Fancy: Kenojuak, Lucy, Pitaloosie
Belleville Public Library Gallery
Whitby Arts Inc., The Station Gallery
Timmins Museum: National Exhibition Centre, South Porcupine

John Massey: Six Prints
Inverarden Regency Cottage Museum, Cornwall
W.B. Lewis Public Library, Deep River
McMaster Art Gallery, Hamilton
W.K.P. Kennedy Gallery, North Bay

Lyrical Visions: Turn-of-the-Century American Paintings from the Art Gallery of Ontario
W.K.P. Kennedy Gallery, North Bay
Timmins Museum: National Exhibition Centre, South Porcupine
The Lindsay Gallery

SMS: A Collection of Original Multiples
Art Gallery of Algoma, Sault Ste. Marie
Art Gallery of Northumberland, Cobourg

Victorian Magazine Illustration: Selected Wood Engravings from the Garrow Collection
The Temiskaming Art Gallery, Haileybury
Woodstock Public Art Gallery
Laurentian University Museum and Art Centre, Sudbury

Speakers Service

The Artists' Mecca: Canadian Art and Mexico (Artreach 25)
Whitby Arts inc., The Station Gallery

Avant-Garde Film Classics of the 1920s (Artreach 25)
London Regional Art and Historical Museums

Barbara Hepworth: The Art Gallery of Ontario Collection (Artreach 25)
Art Gallery of Algoma, Sault Ste. Marie
Thunder Bay Art Gallery
Thames Art Gallery, Chatham Cultural Centre
Rodman Hall Arts Centre, St. Catharines

Canadian Watercolour Painting: A Painter's View
Kanata Public Library

Contemporary Canadian Printmaking
Kanata Public Library

4 Hours and 38 Minutes: Videotapes by Lisa Steele and Kim Tomczak. A Fraser Elliott Foundation Canadian Contemporary Exhibition
Thunder Bay Art Gallery

Free Worlds: Metaphors and Realities in Contemporary Hungarian Art
Art Gallery of Windsor

Impressionism and Its Context
Laurentian University Museum and Art Centre, Sudbury
Thunder Bay Art Gallery

Learning to Look
Tom Thomson Memorial Art Gallery, Owen Sound

Looking at Art: How to Use the Gallery
Tom Thomson Memorial Art Gallery, Owen Sound

Lyrical Visions: Turn-of-the-Century American Paintings from the Art Gallery of Ontario
W.K.P. Kennedy Gallery, North Bay
Timmins Museum: National Exhibition Centre, South Porcupine

Ontario Landscape Painting
Kanata Public Library

Original Prints: How to Recognise Them and Other Issues
Art Gallery of Northumberland, Cobourg

The Pear and Its Pips: Auguste Bouquet and "La Caricature" (Artreach 25)
Glendon Gallery, Toronto

"A Real Amateur": The Elizabeth E. Dales Collection of Nineteenth-Century French Prints
Macdonald Stewart Art Centre, Guelph

Robert Fones on His Work
The Art Gallery of Peterborough
Art Gallery of Algoma, Sault Ste. Marie
Thunder Bay Art Gallery

SMS: A Collection of Original Multiples
Art Gallery of Northumberland, Cobourg

Toronto Printmaking During the 1960s with Special Emphasis on the Toronto XX Portfolio/65
Art Gallery of Northumberland, Cobourg

Towards a Lyrical Abstraction: The Art of L.A.C. Panton
The Gallery/Stratford

Victorian Magazine Illustrations: Selected Wood Engravings from the Garrow Collection
The Temiskaming Art Gallery, Haileybury

"Artists with Their Work" Programs

Barbara Astman and Peter Dykhuis: Installation
The Art Gallery of Peterborough

Ric Evans, Ron Martin and Ron Shuebrook: Painting Exhibition (Artreach 25)
Burlington Cultural Centre

Ginette Legaré, Louise Noguchi and An Whitlock: Quest for Understanding
The Art Gallery of Peterborough, Peterborough Festival of Lights

Tess Payne, Kim Tomczak, Susan Rynard: Video Screening and Symposium
Hamilton Artists' Inc. at McMaster Art Gallery, Hamilton

Steven Andrews: Painting and Drawing
Oakville Galleries: Centennial Gallery

Barbara Astman: Photographic Works
Laurentian University Museum and Art Centre, Sudbury

Sheila Ayearst: Painting and Photographic Juxtapositions (Artreach 25)
Grimsby Public Art Gallery
St. Lawrence College Saint-Laurent Art Gallery, Kingston
Tom Thomson Memorial Art Gallery, Owen Sound

Rebecca Baird: Painting
The Temiskaming Art Gallery, Haileybury
White Water Gallery, North Bay

Michael Balser: Video Screening/Installation
White Water Gallery, North Bay
Macdonald Stewart Art Centre, Guelph
The Art Gallery of Peterborough

Phillip Barker: Video Screening
Macdonald Stewart Art Centre

Brian Burnett: Painting
Thames Art Gallery, Chatham Cultural Centre

Jane Buyers: Sculpture
Tom Thomson Memorial Art Gallery, Owen Sound

Magdalen Celestino: Sculpture
McIntosh Gallery, London

Carlo Cesta: Painting and Drawing
The Library & Gallery, Cambridge

Moira Clark: Printmaking
The Latcham Gallery, Stouffville
The Temiskaming Art Gallery, Haileybury

Sarindar Dhaliwal: Painting
The Lindsay Gallery

Peter Dykhuis: Painting/Installation
The Art Gallery St. Thomas-Elgin, St. Thomas
The Temiskaming Art Gallery, Haileybury

Juan Geuer: Constructions
Thunder Bay Art Gallery

Will Gorlitz: Painting
McIntosh Gallery, London

Janice Gurney: Painting
Dundas Valley School of Art
Laurentian University Museum and Art Centre, Sudbury (Artreach 25)

Paul Hutner: Painting
The Art Gallery of Peterborough
The Gallery/Stratford

Ginette Legaré: Sculpture/Installation
Artcite Inc., Windsor

Micah Lexier: Installation
The Temiskaming Art Gallery, Haileybury (Artreach 25)

Robert McNealy: Sculpture/Installation
Oakville Galleries: Gairloch Gallery

Kim Moodie: Painting and Drawing
Art Gallery of Algoma, Sault Ste. Marie
Art Gallery of Windsor
Oakville Galleries: Gairloch Gallery

Ian Murray: Video Installation
White Water Gallery, North Bay

Louise Noguchi: Installation
Dundas Valley School of Art

Tess Payne: Video Screening
White Water Gallery, North Bay

Paulette Phillips: Performance, Video Screening
Artspace, Peterborough
Grimsby Public Art Gallery

George Raab: Printmaking
Whitby Arts Inc., The Station Gallery

Reinhard Reitzenstein: Sculpture
Woodstock Public Art Gallery

Lupe Rodriguez: Painting (Artreach 25)
Tom Thomson Memorial Art Gallery, Owen Sound

Susan Rynard: Video Screening
The Art Gallery of Peterborough

Steven Sanguedolce: Film Screening
Hamilton Artists' Inc.

Barbara Sternberg: Film Screening
The Art Gallery of Peterborough

Kim Tomczak: Video Screening
Macdonald Stewart Art Centre, Guelph

Kate Wilson: Painting and Drawing
Durham Art Gallery

Publications and Audio-Visual Productions

Exhibition Catalogues

Barbara Hepworth: The Art Gallery of Ontario Collection

Lyrical Visions: Turn-of-the-Century American Paintings from the Art Gallery of Ontario

Free Worlds: Metaphors and Realities in Contemporary Hungarian Art

The Pear and Its Pips: Auguste Bouquet and "La Caricature"

Charles Comfort: Lake Superior Village

"A Real Amateur": The Elizabeth E. Dales Collection of Nineteenth-Century French Prints

The Artists' Mecca: Canadian Art and Mexico

Videotapes

Artreach: AGO 25
Free Worlds: Metaphors and Realities in Contemporary Hungarian Art

Slide/Tape Productions

Making of a Work of Art

Education Services

Gallery Tours and School Programs

Programs for Students: Elementary Level

Conducted School Visits: Curriculum-based programs in English and French, focusing on the permanent collection, offered for grades three to eight.

Primary Program: Programs combining orientation, gallery visits and studio activity for kindergarten to grade two.

Self-Guided and Unconducted School Visits: Provision of educational resource materials upon request.

Programs for Students: Young Adult Level

Conducted School Visits: Programs in English and French focusing primarily on the permanent collection. Themes include art history, interdisciplinary and English as a second language.

Self-Guided and Unconducted School Visits: Provision of educational materials upon request.

Programs for Teachers: Elementary Level

Professional Development Workshops: Integrated arts workshops for elementary teachers. Ongoing provision of in-service teacher training sessions, including French immersion teachers, from surrounding boards of education.

Programs for Teachers: Young Adult Level

Beyond the Museum: A course for teachers in contemporary art.

Free Worlds: Metaphors and Realities in Contemporary Hungarian Art: Presentation for art teachers.
Tour and discussion of the exhibition, in English and French. Workshop for history teachers for OHASSTA conference.

Professional Development Workshops for Teachers: Ongoing provision of art and interdisciplinary subjects in-service teacher training workshops.

Pre-Service Teacher Training: Student-teacher placements in collaboration with the Faculty of Education, University of Toronto. Professional development workshops for visual arts and interdisciplinary subjects.

Educational Resources: Elementary Level

Self-Guided Materials: In-gallery activities for children using the permanent collection.

Teacher Resources: Pre-visit and follow-up materials in English and French on selected topics from the permanent collection.

Educational Resources: Young Adult Level

Sculpture: A Resource Kit for Teachers: A curriculum-based outreach project designed for classroom use. Available in English and French. Includes art historical information, classroom activities and projects, and slides. Project made available through a grant from the Ministry of Culture and Communications.

Brushes With History: A resource kit for teachers of Modern Western Civilization, OAC History. Content includes curriculum-related material using works of art from the permanent collection. Project made available through a grant from the Ministry of Culture and Communications.

Teachers Resources: Pre-visit and follow-up materials for permanent collection and visiting exhibitions.

Adult Tours

Conducted Gallery Tours: A year-round program that offered 16 tours per week. Topics based on permanent collection and visiting exhibitions. Special requests, signed talks for those that are hard of hearing, and ESL programs. English, French and Chinese tours. Special summer program in the Henry Moore Sculpture Centre.

Exhibit Interpretation and Programming

Hands On

A Sunday afternoon drop-in program for children and adults to explore concepts of visual art.

Lectures and Courses

The Birth of Modernism
Niamh O'Laoghaire

The Taste for Collecting
Francis Broun

Three of the Best: Museums
Francis Broun

The Great Masters: Michelangelo, Rembrandt, Monet
Francis Broun

The Golden Age in Flanders and Spain
Francis Broun

Visual Arts in the Former GDR, 1980-1991: The Insider Perspective
Christoph Tannert

Visual Arts in the Former GDR, 1980-1991: The Western Perspective
Dore Ashton

The Great Masters: Leonardo; Reynolds and Gainsborough; Renoir
Francis Broun

The Golden Age of Dutch Painting
Francis Broun

Great Masters: Titian; Poussin and Claude; Degas
Francis Broun

Free Worlds: Metaphors and Realities in Contemporary Hungarian Art: Contemporary Hungarian Art and the Vision of History
Lorand Hegyi

Hybrid: Project and Cultural Narrative
George Legrady

Catalysts of Change: Cultural Contexts for Contemporary Hungarian Art
Clara Hargittay

Beyond Borders: A Discussion of Canadian and Hungarian Video Art
Nina Czegledy

The Hungarian Avant-Garde in Context
Oliver A.I. Botar

The Philip G. McCready Annual Memorial Lecture on Canadian Art: "William Berczy: The Canadian Years, 1794-1883"
Mary Allodi

Edward P. Taylor Audio-Visual Centre

The Audio-Visual Centre offers the largest loan facility in Canada of 35mm slides (98,679), media kits (124), and VHS videotapes (505), which are available for teaching purposes to art historians, teachers, students, artists and the public.

Anne Tanenbaum Gallery School

Children's Studio

Drawing, painting, printmaking and sculpture for students, 8-18 years.

Adult Studio

Introductory and figure drawing, watercolour, printmaking, sculpture and travel studio for students 18 and over.

Advanced Studio

Drawing, painting, design fundamentals, architectural design and film, video and performance art. A pre-university program for 85 selected Ontario secondary school students. Generously supported by The Eaton Foundation with scholarships provided by Shell Canada Ltd.

Children's Summer Studio

Drawing, painting, printmaking and sculpture.

Studio Visits

Visits by elementary and secondary school students to artists' studios located in the Anne Tanenbaum Gallery School. Drawing, painting, printmaking and sculpture.

Family and Community Studio

Sunday afternoon free studio activities for the public of all ages. Drawing, painting, printmaking, collage and sculpture.

Special Programs

Visual Arts Ontario workshops for Children's Studio-Preparatory Drawing course and Advanced Studio-Design Fundamental course.

Volunteer Activities

Executive of the Volunteer Committee

President	Bernice Smythe
Secretary	Evelyn Kain
Treasurer	Dorothy Keilty
Past President	Sandra Matthews
Admissions	Ute Blake
Art Rental & Sales Gallery	Sherrill McKay
Communications	Marjorie Lenz
Education	Sheila Robertson
Gallery Membership	Laurie Squires
Gallery Volunteers	Shirley Galbraith
The Grange Volunteer Committee	Diana Weatherall
The Impulse Shop	Kathie Spence
The Jewellery Shop	Diane McBurney
Junior Committee	Michele Young
Nominations	Sandra Matthews
Placement	Millicent Tepper
Purchase	Ellen McIlroy
The Reproduction Shop	Roslyn Chitel
Retail Planning Committee	Nan Stewart
Travel AGO	Ella Klajnerman
Young Associates	Virginia Boyd

The Grange

Daily operations and programs of The Grange are undertaken by approximately 70 volunteers in historical costume. Programs included lectures, guided tours and special events.

Luncheon/Lectures

Toronto during the Victorian Period
"A Lively, Dashing Place"
"Victorian Decorative Arts"
"Victorian Entertaining"
Literary Lions & Intrepid Thespians
"Show Business, 19th-Century Style"
"On the Road with Charles Dickens"
"Roughing It in the Backwoods of Upper Canada"

Special Performances

Grange Christmas Musicale
Heritage Week Tea with Lieutenant-Governor Simcoe, presented by Joe Coté
Candlelight Dinners for AGO members. Banquet-style dining in a 19th-century atmosphere

Membership Activities

Special Gallery Tour Programs
Educational programs available to all Gallery members and non-members provided on a monthly basis. Programs included specialized curatorial and docent tours of a current exhibition or an aspect of the permanent collection and behind-the-scenes visits.

Art in the Morning

Light morning refreshments at 9:30 am in the Members' Lounge, followed by a tour with a curator or docent.

Sunday Start with Art

Specially planned Sunday morning tours are preceded by a continental breakfast in the Members' Lounge.

The Swinton Collection of Inuit Art
New Perspectives: A New Look at the Old Masters
Visit to Ontario Crafts Council and Art Rental and Sales Gallery
Free Worlds: Metaphors and Realities in Contemporary Hungarian Art
New Impressionist Gallery Installation
Changes in the Canadian Wing
Visit to Art Conservation Lab
The Artists' Mecca: Canadian Art and Mexico
Visit to Exhibit Design Studio
AGO Neighbourhood Walk

Membership Centre

Located in the front lobby and staffed by volunteers, this centre provided information on Gallery memberships and programs. New memberships and renewals: 756

Telemarketing

Twice a month volunteer groups took telephone in hand and reminded lapsed members of renewal dates and Gallery information.

Retail Shops

Staffed and operated by volunteers. All proceeds from these shops were donated to the AGO.

Art Rental & Sales Gallery

A showcase gallery for Canadian contemporary artists where members may rent or purchase works of art. Monthly installations provide a changing venue, while an exhibition of Inuit art to complement *The Swinton Collection* and *Rent-Off-The-Wall* were specially organized exhibitions.

Financial Statements

March 31, 1992

Management Responsibilities

The Board of Trustees, which is responsible for, among other things, the financial statements of the Gallery, delegates to management the responsibility of the financial statements. Responsibility for their review is that of the Audit Committee. Each year the Trustees of the Gallery appoint independent auditors to examine and report directly to them on the financial statements. The financial statements were prepared by management in accordance with generally accepted accounting principles consistently applied. Management maintains a system of internal accounting controls to ensure that transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial statements. There are limits inherent in all systems based on the recognition that the cost of such systems should not exceed that benefits to be derived. Management believes its system provides the appropriate balance in this respect.

The Gallery's Audit Committee is appointed by the Board of Trustees annually and comprises three non-management individuals. The Committee meets with management and with the independent auditors (who have free access to the Audit Committee) to satisfy itself that each group is properly discharging its responsibilities and to review the financial statements and the independent auditors' report. The Audit Committee reports its findings to the Board of Trustees for its consideration in approving the financial statements for issuance to the members of the Gallery.

Glenn D. Lowry
Director

Auditors' Report

To the Trustees of the Art Gallery of Ontario:

We have audited the balance sheet of the Art Gallery of Ontario (the "Gallery") as at March 31, 1992 and the statement of financial activities for the year then ended. These financial statements are the responsibility of the Gallery's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Gallery as at March 31, 1992 and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles. As required by the Corporations Act (Ontario), we report that, in our opinion, these principles have been applied on a basis consistent with that of the preceding year.

Ernst + Young

Chartered Accountants

Toronto, Canada
May 29, 1992 (except as to Note 11 which is as of June 3, 1992)

Balance Sheet

As at March 31, 1992
(With comparative figures
as at March 31, 1991)
(in thousands of dollars)

Art Gallery of Ontario
(Incorporated under the laws of Ontario
as a Corporation without share capital)

	General Funds			Capital Funds				Total	
	Operating	Dining Services	Book Shop	Acquisitions	Special Exhibitions	Volunteer Activities	Building	1992	1991
Assets									
Cash and short-term deposits	$ 88	$ 23	$165	$ 21	$ 4	$174	$ 1,372	$ **1,847**	$ 2,107
Marketable securities	3			1,007	2,139	551	161	**3,861**	10,029
Grants and accounts receivable	527	33	29	122		35	3,089	**3,835**	6,261
Interfund receivable (payable)	485	(169)	(107)	190	(149)	(67)	(183)		
Inventory		27	266			131		**424**	456
Works of art, at nominal value				1				**1**	1
Fixed assets, at nominal value	1							**1**	1
	$ 1,104	$ (86)	$353	$1,341	$1,994	$824	$ 4,439	$ **9,969**	$18,855
Liabilities and Fund Balances									
Liabilities:									
Bank loans (Note 4)	$ 3,190						$ 11,542	$ **14,732**	$ 2,400
Bank indebtedness	202							**202**	
Accounts payable and accrued liabilities	1,663	52	26	382	5	85	2,545	**4,758**	5,901
Deferred revenue									
Stage III Expansion (Note 9)									3,736
Other programs	573					21		**594**	679
	5,628	52	26	382	5	106	14,087	**20,286**	12,716
Contingency (Note 9c)									
Fund balances:									
General	(4,524)	(138)	327					**(4,335)**	506
Volunteer						718		**718**	607
Acquisition				959				**959**	1,868
Special exhibitions (Note 6)					1,989			**1,989**	1,948
Expansion and repair							1,104	**1,104**	1,057
Stage III Expansion (Note 9)							(10,918)	**(10,918)**	
The Grange							166	**166**	153
	(4,524)	(138)	327	959	1,989	718	(9,648)	**(10,317)**	6,139
	$ 1,104	$ (86)	$353	$1,341	$1,994	$824	$ 4,439	$ **9,969**	$18,855

(See Notes To Financial Statements)

On behalf of the board:
Trustee – Mr. Michael A. Hasley
Trustee – Mr. Joseph L. Rotman

Statement of Financial Activities

Year ended March 31, 1992
(With comparative figures for 1991)
(in thousands of dollars)

Art Gallery of Ontario

	General Funds			Capital Funds				Total	
	Operating	Dining Services	Book Shop	Acquisitions	Special Exhibitions	Volunteer Activities	Building	**1992**	1991
Revenue									
Grants (Note 10)									
Government of Ontario	$ 8,837						$ 626	**$ 9,463**	$13,849
Government of Canada	628			310				**938**	523
Metropolitan Toronto	584							**584**	558
Gifted Works of Art				7,039				**7,039**	13,608
Donations and bequests	856			174			25	**1,055**	1,097
Investment income, net (Note 3)	259	10	9	65	205	45	139	**732**	920
Annual membership fees	411							**411**	526
Other fees, admissions, and miscellaneous revenue	603	621	554	1		1,254	9	**3,042**	4,397
The Art Gallery of Ontario Foundation (Note 2)	7			385				**392**	684
Stage III Expansion (Note 9)							9,477	**9,477**	20,517
	$ 12,185	631	563	7,974	205	1,299	10,276	**33,133**	56,679
Expenditures									
Administration, maintenance & security	6,829	640	359	9	14	496		**8,347**	8,432
Curatorial, extension, exhibitions	6,565							**6,565**	5,446
Education	1,919							**1,919**	1,774
Membership	321							**321**	448
Marketing and promotion	1,288							**1,288**	853
Cost of goods sold		200	338			571		**1,109**	1,592
Accession of art for collection									
Gifted				7,039				**7,039**	13,608
Purchased				1,867				**1,867**	1,521
Building repair and renovation							739	**739**	1,780
Stage III Expansion (Note 9)							20,395	**20,395**	20,517
	16,922	840	697	8,915	14	1,067	21,134	**49,589**	55,971
Excess (deficiency) of revenue over expenditures for the year	(4,737)	(209)	(134)	(941)	191	232	(10,858)	**(16,456)**	708
Other fund transfers	239			32	(150)	(121)			
Transfer to deferred revenue Stage III Expansion (Note 9)									(143)
Net increase (decrease) in fund balances	(4,498)	(209)	(134)	(909)	41	111	(10,858)	**(16,456)**	565
Fund balances, beginning of year	(26)	71	461	1,868	1,948	607	1,210	**6,139**	5,574
Fund balances, end of year	$(4,524)	$(138)	$327	$959	$1,989	$718	$(9,648)	**$(10,317)**	$ 6,139

(See Notes To Financial Statements)

Notes to Financial Statements

March 31, 1992

1. Summary of significant accounting policies

The Art Gallery of Ontario is an agency of the Ministry of Culture and Communications of the Province of Ontario by virtue of the Art Gallery of Ontario Act 1966.

The financial statements of the Art Gallery of Ontario (the "Gallery") have been prepared on a going concern basis in accordance with generally accepted accounting principles consistently applied. The significant accounting policies are summarized below:

a) Fund Accounting
The accounts of the Gallery are maintained in accordance with the principles of fund accounting by which resources for various purposes are classified for accounting and reporting purposes into funds that are in accordance with the direction issued by the Board of Trustees. Transfers between the funds are made when approved by the Executive Committee. For financial reporting purposes, there are two groups of funds:

(i) The general funds include the day-to-day transactions of the Gallery's Operating, Dining Services and Book Shop activities.

(ii) The capital funds comprise funds which are not available to meet operating expenditures. The Acquisitions Fund is primarily for the purchase of art and includes, at a nominal value of one thousand dollars, the Gallery's collection of works of art which have been donated to the Gallery or purchased by it. The Special Exhibitions Fund includes accumulated investment income, gifts and a grant from the Province of Ontario that are designated for special exhibitions (see Note 6). The Volunteer Activities Fund (including Art Rental and Sales Gallery, Impulse Shop, Jewellery Shop, Reproduction Shop, and other activities) is operated by the Volunteer Committee and is primarily for the purchase of art or other items of a capital nature. The Building Fund includes amounts that are designated to finance expansion and major repairs to the Gallery's facilities, including the Stage III Expansion.

(b) Basis of Statement of Financial Activities
The statement of financial activities shows the funds received by, disbursed by or transferred between the various Gallery funds in the current reporting year using the accrual basis of accounting.

(c) Marketable Securities
Marketable securities are carried at market value.

(d) Inventory
Inventories of goods held for resale are valued at the lower of cost and net realizable value.

(e) Works of Art
In conformity with accounting policies generally followed by art museums, the value of works of art has been excluded from the balance sheet except for a nominal value of one thousand dollars. The value of art acquired by gift during the year is included in the statement of financial activities as revenue at appraised value as determined by independent appraisers. Purchased art included in the statement of financial activities at cost, together with gifted art acquired during the year, is shown as accession of art for collection.

(f) Fixed Assets
Fixed assets are accounted for as expenditures in the period they are acquired except for a nominal amount of one thousand dollars included in the balance sheet. Accordingly, no depreciation is recorded in the accounts.

(g) Grants, Donations and Bequests
Grants, donations and bequests are included in the statement of financial activities in the year received or receivable, except where the revenues are directed to a specific activity by the donor.

Funds for designated programs received prior to the year in which the program is to be carried out are recorded in the balance sheet as deferred revenue.

(h) Pledges
Pledges are not recorded as revenue until the pledged donations are received by the Gallery.

(i) Donated Services
The value of volunteer and other services donated to the Gallery is not recorded in the financial statements.

(j) Membership Fees
Annual membership fees are included in operating revenue as received.

2.
The Art Gallery of Ontario Foundation
The Art Gallery of Ontario Foundation (the "Foundation") is incorporated under the laws of Ontario as a separate corporation without share capital and receives and manages the general endowment funds of the Gallery. The accounts of the Foundation are not included in the accompanying financial statements. Funds from the Foundation are given to the Gallery when approved by the independent Board of Trustees of the Foundation.

During the year, the Foundation contributed $7,000 and $385,000 respectively, to the Operating and Acquisitions Funds of the Gallery. In 1991, $50,000, $584,000 and $50,000 respectively, were contributed to the Operating, Acquisitions and Building Funds.

3.
Investment Income
Included in investment income is $202,000 unrealized gain on marketable securities for the year (1991 - $221,000).

4.
Bank Loans
The Gallery has two lines of credit, one for operating purposes and another to fund the Stage III Expansion.

The line of credit for operating purposes is a $4.5 million revolving demand loan bearing interest at prime lending rate.

The line of credit for the Stage III Expansion is a $15 million non-revolving demand loan, repayable in full on or before September 30, 1996, with an interest rate of prime plus one-half percent.

The interest expense for the Operating Fund and Stage III Expansion respectively is $54,000 (1991 - $24,000) and $220,000 (1991 - nil).

5.
Pension Plan
The Gallery maintains a pension plan which covers substantially all of its employees. The plan provides retirees with pension benefits based on the greater of length of service and the last five years of earnings or previous contributions. Actuarial reports were prepared as of January 1, 1992, based on management's best estimates of employee compensation levels, turnover, retirement rates, mortality, inflation and investment returns. Based on these estimates, the present value of the accrued pension benefits is approximately $4,655,000 and the net assets available as at January 1, 1992 to provide these benefits is approximately $4,985,000. Pension expense for the year was $232,000 (1991 - $62,000).

As at March 31, 1992, there has been no significant changes in the value of assets available to meet these obligations.

6.
Special Exhibitions Fund
In 1986 the Province of Ontario granted the Gallery $1,500,000 for ongoing special exhibitions support. The Gallery is required to preserve the principal amount for a period of 10 years (to 1996). The purpose of the grant is to provide, through income earned on the principal amount, support for special exhibitions. If the annual allocations from the earnings exceed the actual earnings, the resulting principal reduction must be restored within three years (see Note 11).

7.
Income Tax
The Gallery is a registered non-profit organization under the Income Tax Act and is exempt from income tax.

8.
Statement of Changes in Financial Position
A separate statement of changes in financial position is not presented as cash flows from operating, investing and financing activities are readily apparent from the other financial statements.

9.
Stage III Expansion
(a) The Gallery is proceeding with the Stage III building program. The current estimated total cost to complete the project is $58 million and this has been approved by the Board of Trustees. Following is a summary of project receipts to March 31, 1992.

(Notes continued)

(in thousands of dollars)

	Cumulative to 3/31/91	Current Year	Cumulative to 3/31/92
Receipts			
Government of Canada			
Grants	$ 8,000		$ 8,000
Province of Ontario			
Grants	8,000		8,000
Metro Toronto			
Grants	2,000	2,000	4,000
Donations	9,779	3,619	13,398
Volunteer Committee	1,500		1,500
Investment income, net	4,092	122	4,214
The Foundation	1,302		1,302
Total	34,673	5,741	40,414

Deferred Revenue as at 3/31/91	3,736
	9,477
Revenue recognized during year.*	9,477
Deferred Revenue as at 3/31/92	Nil

*Revenue is recorded in the statement of financial activities in an amount equal to the lesser of cumulative unfunded expenditures and the deferred revenue carried forward from previous years and actual revenue received during the year.

(b) At March 31, 1992, pledges made by the private sector toward the Stage III Expansion project payable in 1992/93 and subsequent years amount to approximately $5.4 million. These pledges are not recorded in the financial statements.

(c) A subcontractor is claiming approximately $1.2 million in connection with the Stage III program. It is management's opinion that the claim is without merit and the amount, if any, of the settlement would not have a significant impact on the Gallery's financial position or operating results.

10.
Grants

Details of Grant Revenue are as follows:

(in thousands of dollars)

	1992	1991
Government of Ontario		
Operating:		
Base Operating	$ 8,557	$ 8,103
One-time Deficit Reduction		4,000
French Language Services	108	150
Miscellaneous Programs	9	139
Outreach Ontario	48	61
25th Anniversary	100	
Marketing Initiatives/Programs		48
Experience (training)	15	14
Sub-total	8,837	12,515
Building:		
Capital Projects	626	1,334
Total Government of Ontario	9,463	13,849
Government of Canada		
Operating:		
Department of Communications		
Core Funding	214	214
Other Programs	332	75
Canada Council	82	135
	628	424
Acquisition:		
Department of Communications	310	99
Total Government of Canada	938	523
Metropolitan Toronto		
Operating:		
Core funding	575	558
Job creation	9	
Total Metropolitan Toronto	584	558
Total Grants	$10,985	$14,930

11.
Subsequent events

On June 3, 1992, the Ministry of Culture and Communications (the "Ministry") advised the Gallery that the Gallery's base operating grant will be increased by $1 million to $9.5 million commencing with the 1992/93 fiscal year. This falls short of the Gallery's request for a $6.0 million increase in its base funding for the 1992/93 year. In addition, the Ministry has invited the Gallery to apply for an additional $1.0 million transitional funding for 1992/93 and has also agreed to allow the capital of the Special Exhibitions Fund ($1,994,000), originally intended for exhibitions and other programs, to pay for restructuring costs and severance payments to employees whose services may be required to be terminated as a result of the shortfall in requested funding. There is no requirement to replenish the capital of the Special Exhibitions Fund utilized for the aforementioned purposes.

The Board of Trustees has asked management to prepare a program which, when implemented, will permit the Gallery to continue operations on a much scaled-down level and to complete construction of its Stage III capital expansion program. To meet its bank loan and other financial obligations, severe cost-cutting programs will be instituted, membership and admission fees and fees charged for other services provided by the Gallery will be increased, and new fund raising programs will be undertaken.

The Impulse Shop

Catering to all distinctive tastes, this "four-shops-in-one" continued to sell state-of-the-art design items, quality toys and art supplies for children, and antiques and unique treasures that reflect the 19th-century Grange house.

The Reproduction Shop

Stocked with over 2,500 posters and fine art reproductions, this shop also offered custom framing and shrink-wrapping services.

The Jewellery Shop

An array of quality handcrafted original pieces by Canadian artists and artisans.

Docent Programs

Approximately 90 docents trained and toured with Education Services staff to deliver talks and tours, membership programs and group visits.

Junior Committee

While focusing on fund-raising events such as the springtime dinner dance and auction, members also worked in the Impulse Shop and in an educational capacity at The Grange.

Travel AGO

Trips focused on the art, architecture and culture of cities and countries visited, guided by knowledgeable resource persons. Private viewings were highlights of these small, well-researched trips:

Ireland and North Wales
April 30 - May 13, 1991
Arctic Odyssey
August 30 - September 14, 1991
Russia, Ukraine & Finland
September 20 - October 4, 1991
London, England
March 28 - April 5, 1992

Gallery Hopping

Incorporating daytime, evening or overnight excursions, gallery hops provided visits to places of artistic, architectural or historic merit.

Spadina Art & Skydome Architecture
April 11, 1991
Springtime in Brandywine Valley
May 21-23, 1991
Architecture Tour of Cabbagetown
September 19, 1991
A Glorious Day in the Country
October 3, 1991
Pittsburgh & Fallingwater
October 22-24, 1991
Autumn in New York
November 29 - December 1, 1991
Discover Wonderful Washington
January 10-12, 1992
Corporate Gallery Hop
January 22, 1992
A Day with David Mirvish
February 25, 1992

Special Events

Heirloom Discovery Days
September 27-29, 1991

Young Associates of the Art Gallery of Ontario

Carefully designed educational and social programs provided an opportunity for over 300 AGO members in their 20s and 30s to familiarize themselves with the Gallery's collection and the contemporary art scene.

Young at Art

Recent Acquisitions: Tour of the Swinton Inuit Art Collection, May 15, 1991
Tour of the Power Plant Gallery, July 17, 1991
McMichael and the Kleinburg Bindertwine Festival, September 7, 1991
Tour of the AGO Art Rental & Sales Gallery October 16, 1991
Tour of *Free Worlds: Metaphors and Realities in Contemporary Hungarian Art*
November 20, 1991
Tour of Muserotic Fine Art Gallery, December 11, 1991
Tour of Impressionist works
January 15, 1992
Meet the Magnificent Marchesa: Talk and slide show about the Marchesa Casati, a patron of the arts, February 19, 1992
Tour of *The Artists' Mecca: Canadian Art and Mexico*, March 18, 1991

Special Events

Volunteer Appreciation Evening: Cocktails and the Cool Glass Eye, April 17, 1991
Sotheby's Preview, May 5, 1991
Artcycle '92, Third Annual Bike Tour, June 2, 1991
Volunteer Appreciation Evening: Christopher Cutts Gallery, August 22, 1991
Volunteers for Toronto ArtsWeek: Beaux-Arts Bash, September 21, 1991
Factory '91: A Warholian Halloween, Fourth Annual Halloween Party, October 26, 1991
Volunteer Active Member Evening, January 22, 1992
Valentine Soirée, February 14, 1992

Annual Giving Fund

Development Committee as of March 31, 1992

Co-Chairs:	F.L.R. Jackman President Invicta Investments Inc.	Board & Committee Giving Chair:	Keith C. Hendrick President Noranda Minerals Inc.
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		Special Projects Committee Chair:	Flora Agnew
Foundations Chair:	Joseph W. Fodor Trier-Fodor Foundation		

Exhibition and Program Sponsorship

Free Worlds: Metaphors and Realities in Contemporary Hungarian Art	The Andrew Sarlos Foundation The Reichmann Family
Advanced Studies in Visual Art	The Eaton Foundation
Advanced Studies in Visual Art Scholarship Shell Canada Internship in Prints and Drawings	Shell Canada Limited
Canadian Club Classic Fund	Hiram Walker & Sons Limited
Family Studio	Crayola
Heirloom Discovery Days	Sotheby's (Canada) Inc. Intercon Security Ltd.
March Break Wrap-Up	Beamscope Electronic Entertainment with the additional support of IBM Canada Ltd.
Rogers Communications Inc. Collection of Videotapes	Rogers Communications Inc.

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The Art Gallery of Ontario is funded by the people of Ontario through the Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto, Communications Canada and The Canada Council. The AGO also gratefully acknowledges the corporations, foundations and individuals who support the Gallery's many activities.

Printed on recycled paper

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